

## **Multiple Voices/Multiple Choices:**

Oral Interpretation of Literature  
as a tool for

Diversity Education

***Suzie Sims-Fletcher***

English Language Fellow  
Mugla University, Turkey

*Do not judge a man until you have walked a mile in his shoes.* More simply: to try to understand from another's point of view. Oral interpretation of literature, performance of the written word, offers the opportunity to experience critical thinking and learning while considering the reader's, personae's, and the author's reaction to a situation. By performing written material with respect to all three points of view, the reader must make decisions for himself as well make critical, educated, performance choices in order to be honest to the audience as well as to respect the attitudes and intentions of the author.

This lecture/performance/workshop will present written material for consideration of voiced interpretation in relation to personal, cultural, and historical considerations. It will also introduce the application of untrue assumptions on pieces of literature to experience the change in attitude, demeanor, and posture. More than acting, the reader will remember to honor the author and their own informed decisions through the presentation of material.

Using nonsense poetry exercises, established literature, and popular/current publications, attendees will be exposed to the concept of alternative angles, and embodying choices as tools for diversity education and critical thinking. Methodology for incorporating interpretation into classroom activities and study units will be discussed.

### ***REMEMBER***

Oral interpretation is more than simply reading a text out loud. It is embodying the text. It is honoring the text, its author, and yourself through conscious decisions about how you hope your audience will experience the piece.

### **Objectives:**

- to ignite, engage and embody imaginative and intellectual responses to imaginary worlds, literary texts and language;
- to stimulate an awareness of the choices and potential of communication vehicles
- to deepen appreciation and awareness of self and *other* as they interact in creating a human experience;
- to activate a flexible, effective and expressive voice
- to sharpen basic communication skills.
- To actively recognize diversity and just as actively make informed honest choices about the presentation of the differences it embodies.

This seminar is centered around the belief that all literature is inherently dramatic and can be dramatized, remembering Narrative Theory: everything has a story – beginning, middle, and end.

NO EXPERIENCE NECESSARY.

The point is to *understand* on a fuller and deeper level by examining choices, by giving body and voice and experience to our communication. The ideas and concepts are presented with the hope that they further your experience with the written word, communication, teaching, and cultural understanding.

### **Ground Rules**

- You must be willing to TRY.
- You must be willing to accept the unacceptable.
- You must be willing to reject your rigid outlook and expectations.
- You must be willing to release your imagination.
- You must be willing.

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**Don't Be Boring!**

**Visualize the fictional world.**

how old is old

Warning  
By jenny joseph

*When I am an old woman I shall wear purple  
With a red hat which doesn't go, and doesn't suit me.  
And I shall spend my pension on brandy and summer gloves  
And satin sandals, and say we've no money for butter.  
I shall sit down on the pavement when I'm tired  
And gobble up samples in shops and press alarm bells  
And run my stick along the public railings  
And make up for the sobriety of my youth.  
I shall go out in my slippers in the rain  
And pick the flowers in other people's gardens  
And learn to spit.*

*You can wear terrible shirts and grow more fat  
And eat three pounds of sausages at a go  
Or only bread and pickle for a week  
And hoard pens and pencils and beermats and things in boxes.*

*But now we must have clothes that keep us dry  
And pay our rent and not swear in the street  
And set a good example for the children.  
We must have friends to dinner and read the papers.*

*But maybe I ought to practice a little now?  
So people who know me are not too shocked and surprised  
When suddenly I am old, and start to wear purple*